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stems greenish-yellow. The horizontal lines at the top and bottom should be the same color as the basket.

PLATE LII. is the fourth in Prof. Camille Piton's series of designs for dessert plates. It represents the *Pyrus Japonica*. Prof. Piton's directions for painting it are as follows: Grounding color, rose Pompadour; white flowers, first fire, light sky blue with pearl gray, shaded with light gray and yellow ochre; second fire, pearl gray, with sky blue J ochre. The centre is brown No. 3 bitumen. Leaves, first fire, deep chrome green, yellow ochre, brown bitumen; second fire, grass green, No. 5; brown, 108. The leaves in the background are bluish green, chrome green, and gray.

Correspondence.

MÉGILP FOR OIL PAINTING—AN ENLIVENER.

Editor of The Art Amateur:

SIR: Please tell me the use of megilp in oil painting. What is used by oil painters to liven up colors that dry dead?

W. D. B., Napoleon, O.

ANSWER.—Megilp is an exceedingly unsafe vehicle to use in oil painting. It is composed of mastic varnish and boiled linseed oil. It gives a disagreeable shine to the painting, and is liable to crack. A good way to enliven a painting that has sunken in dead is to rub over it with a stiff bristle brush a little Soehnée's Retouching Varnish. It is safe, and is much used by the French artists.

A BACKGROUND FOR GRAPES.

Editor of The Art Amateur:

SIR: Will you kindly tell me the most appropriate background for a painting in oil of a bunch of Malaga grapes?

THOMAS REDDY, New York.

ANSWER.—To bring out your grapes in relief, use a dark rich background. Lay it in with burnt umber, and when that is dry glaze it with asphaltum and Prussian blue.

CANVAS FOR PAINTING.

Editor of The Art Amateur:

SIR: Will you please inform me what is the best material for canvas, and how I can prepare the same for oil painting?

AMATEUR, Cornwall-on-Hudson, N. Y.

ANSWER.—You will find it cheapest to buy your canvas by the yard ready prepared. N. E. Montross, No. 1380 Broadway, New York, will supply you with either the American or the English. The latter is the dearer, but, in the opinion of many artists, is no better.

PHOTOGRAPHS ON LEAVES.

Editor of The Art Amateur:

SIR: Can you describe for me the process for photographing on leaves?

CAMERA, Philadelphia.

ANSWER.—Fresh leaves, especially such as afford a smooth surface when pressed, are first immersed in alcohol until they are pale enough in color to form a pleasing background for the photograph, and, at the same time, become less liable to change the tint. Bleaching the leaves will not answer the same purpose. After draining off the alcohol, the leaves are spread out into the air until they become flaccid, and are then pressed for half an hour between blotting-paper. The upper surface of the leaf is then floated on a salted solution of albumen, or brushed rapidly with it by means of a broad brush, and the coating is dried as rapidly as possible by hanging the leaves on a cord with the albumenized side nearest a stove, in order that all the natural moisture of the same may not be lost, or they will become too brittle for the subsequent manipulations. It may even be advisable in some cases to moisten the unalbumenized side of the leaf during the drying. A second pressing is generally necessary at this stage, after which operation the leaves ought to be immediately sensitized, either by floating them on a solution of nitrate of silver, or by brushing them with it. Dried with the same care as before, the leaves may again be pressed with advantage before exposing them under the negative.

LAYING IN AN OIL PAINTING.

Editor of The Art Amateur:

SIR: (1) Is there any set rule for manipulating the pigments (in oil-colors)? (2) Are there any lectures or books published on the subject? (3) Does the Report on Art Schools, by Mr. F. Waller, of the Art Student's League, give any information on the subject?

A READER IN DETROIT.

ANSWER.—(1) There are several ways of laying in a picture. Some painters like putting in a thin rubbing of color, and others paint with a solid coat—"impasto," as it is called. A visit to some good artist would be of much service to you. Any painter of your acquaintance would give you ungrudgingly a hint about laying in a picture, although your proper course obviously is to take lessons from a competent instructor. (2) "Conversations on Art Methods, by Thomas Couture," published by G. P. Putnam's Sons, will be of great value to you. We can also recommend Susan M. Carter's little handbook on "Landscape Paint-

ing in Oil," published by the same firm. The price of the first named is \$1.25, and of the latter 50 cents. We will send them to you, if you choose, on receipt of the price. (3) No.

FLUX FOR HARD FIRING.

Editor of The Art Amateur:

SIR: In answer to the query of "Amateur Glass Painter" we can recommend the following mixture as a good general hard flux: One part of silicious sand, or pure calcined flint powder, and one part of litharge in scales. Mix and melt. This flux can be modified in softness by adding a quarter of a part of borax glass in the grinding, but not in the melting. This will also be found a good general flux for porcelain, for tiles especially.

WM. GIBSON'S SONS.

GOLD AND SILVER FOR CHINA DECORATION.

Editor of The Art Amateur:

SIR: In a recent issue you speak of dissolving gold for china decoration. How is it done? Also, please tell me what will dissolve silver? I wish to use both for ceramic decorative purposes.

AURO.

ANSWER.—Aqua regia dissolves gold. It is composed of one part of muriatic acid and two parts of nitric acid. Muriatic acid dissolves silver.

COLORING PHOTOGRAPHS.

Editor of The Art Amateur:

SIR: Please inform me in what numbers of your admirable journal you published instructions to amateurs for coloring photographs, and whether I can procure the numbers?

A NEW SUBSCRIBER, Galena, Ill.

ANSWER.—The subject was fully treated in a series of three articles published in the December, February, and March numbers, which will be mailed to you on receipt of \$1.50.

FIRING CHINA IN A STOVE.

Editor of The Art Amateur:

SIR: Will you please tell me whether it is possible to fire decorated china in a stove? I have seen some notice of such a process, but have never had the courage to risk it myself.

SADIE L., Orange, N. J.

ANSWER.—It is not only possible, but it is done successfully by using the kiln made for that purpose by Miss Nellie M. Ford, of Port Richmond, N. Y., whose advertisement will be found on another page.

THE TERM "GENRE."

Editor of The Art Amateur:

SIR: Why must we use the French term "genre" to express narrative painting? Is not the latter a sufficiently comprehensive English term and a good substitute?

ARTIST, New York.

ANSWER.—It is certainly unobjectionable, and perhaps expresses the idea better than "incident painting," which is the term used by Mr. Poynter, in his recent London lectures on art.

CURTAINS DESIGNED BY THE PRINCESS LOUISE.

Editor of The Art Amateur:

SIR: I am told that the curtains in one of the state-rooms of the new Town Hall at Manchester, England, were designed by the Princess Louise. Is this true, and can you give me a description of them?

ICE QUEEN, Montreal.

ANSWER.—The curtains you speak of, we are informed, "have a broad dado of dark velvet upon deep-red cloth. On this dado is a bold pattern of sunflowers, and their leaves are standing up all in a row; they are in applied work with several threads of crewel sewn down round each leaf and flower. A band of dark-blue cloth goes round dado and curtain, edged with narrow lines of brown, and studded with circles of yellow-brown cloth, also edged with brown—the three primary colors being brought into harmony boldly and successfully."

ABOUT SOME ART NEEDLEWORK MATERIALS.

Editor of The Art Amateur:

SIR: Most materials for curtains, I find, are different in color and tone when seen in the piece than when they are when made up. (1) Can you give any general rules which will aid an inexperienced purchaser in the matter? I have just brought home some crimson upholstery felt, for instance, with which I intended to trim some serge curtains, and I find the color is much lighter than I supposed it to be. (2) Where can I buy the arrasene and the Bolton sheeting which are spoken of in a recent number of THE ART AMATEUR?

CELIA, Boston.

ANSWER.—(1) Satins and silks are brighter in color and lighter in tone when seen in the piece; velvets are much darker; cloths and serges are a little lighter. (2) Messrs. R. H. Stearns & Co., 131 and 132 Tremont Street, Boston, keep a full supply of arrasene, Bolton sheeting, and other English materials for artistic embroidery which are not for sale at the regular fancy-workshops.

New Publications.

"LES MAITRES ORNEMANISTES"—The Masters of Ornament—is the title of a handsome work by D. Guilmar, the publication of which, in fifteen monthly parts, has lately been commenced in Paris. It is to be devoted to the designers, painters, architects, sculptors, and engravers of the French, Italian, German, Flemish, and Dutch schools, who have paid attention to decorative work. It will be copiously illustrated, and promises to be a work of great interest and utility. Subscriptions for it are received by J. W. Bouton.

"LE FRANÇAIS," a new monthly review of French grammar and literature, will appear next October under the editorship of M. Jules Lévy, of Boston. Judging from the prospectus, it will be invaluable to all who are interested in any way in the language and literature of France. Students of French especially will be delighted to escape from the ordinary routine, and refresh themselves with the ingenious exercises and entertaining selections that will be furnished by M. Lévy, of whom we know enough to feel sure that his work will be well done.

READERS of modern French light literature will be glad to know that Mr. J. W. Bouton has received from the publisher, Dentu, in Paris, the eighth edition of the "Dictionnaire Historique d'Argot." It contains a supplement of nearly three thousand new words, a fact which tells its own appalling story of the increase of slang in the French language.

BOOKS RECEIVED.

HORACE VERNET AND PAUL DELAROCHE. Great Artists' Series. Scribner & Welford: New York.

HAND-BOOK OF DRAWING. By William Walker. Charles Scribner's Sons: New York.

ARTISTIC EMBROIDERY. By Ella Rodman Church. Adams & Bishop: New York.

PRINCIPLES OF DECORATIVE DESIGN. By Dr. Christopher Dresser. Cassell, Petter & Galpin: New York.

HOMO SUM. By Georg Ebers. Wm. S. Gottsberger: New York.

ALVAH VINE. By Henri Gordon. American News Company: New York.

ATLAS DE L'ANATOMIE DES FORMES DU CHEVAL. Par Guillaume Regamey. Librairie Germer Baillière et Cie.: Paris.

THE NEW YORK EXCHANGE FOR WOMAN'S WORK is to be congratulated on the rapid growth of its business, which has warranted it in occupying now three floors of the rooms No. 4 East 20th Street, instead of one, as hitherto. The first floor is now devoted wholly to the more artistic goods, including a good deal of decorated china and some needlework of decided merit. Some painted screens, portières, table-covers, and curtains, excellent in design and execution, are offered at much lower prices than they could be bought for elsewhere. Coverings for entire suites of furniture, with fine embroidery, have been executed by the society in a most creditable manner. Up-stairs there are many curios, rare, old laces, and articles of bric-à-brac, which are well worth looking at. They generally find their way to these salesrooms through the change of fortune of needy gentlewomen to whom they have belonged. The Woman's Exchange is a noble society, doing a good work, and we can cordially commend it to the kind offices of our readers.

A PACKAGE OF SAMPLE LEAD PENCILS received from the American Lead Pencil Co. we find well adapted to the several particular purposes for which they are designed. The "English Drawing pencils" appear to be very carefully graded, fine American plumbago is used, and the wood, which is natural cedar, yields easily to the knife. The samples of the "Cumberland" brand we have tried are also well suited for drawing purposes. The "American No. 2," a useful pencil for general use, comes to us in various degrees of finish. The most beautifully-finished pencil of all, and, so far as we know, the handsomest in the market, is the "Bric-à-brac," a new brand, hexagon shape, stained cedar, with ebony finish and with nickel tip. The "Phonographic," adapted for the use of reporters, is worthy of special mention for its smoothness and strength of lead—the latter a great desideratum with stenographers.

AMONG NOVELTIES IN FURNITURE introduced by Mr. F. Krutina, of East Houston Street, may be mentioned square-finished, ebonized, and gilt rings, made to run on ebony, mahogany, and brass curtain and portière rods. The same manufacturer also shows what may be called "The lover's chair," which is a double chair, the seats side by side, with only a single arm, which divides them. Each seat and back is a pillow. The color of the coverings is in harlequin fashion, the opposite parts alternating, for instance, from purple to orange, red to green, and so forth. Some ebonized wood cabinet etagères, with embossed plush panels, made by the same house, are very effective for a moderate-priced article.

DECLINED WITH THANKS.

DESIGNS from "Young Architect;" "S. B. H.;" "Carrie B.;" "Woodford;" "B. S.," North Adams; "C. C. F.;" "Perry;" "D. F.;" and "Portia." We return to the senders those which were accompanied by stamps for that purpose.